

SINGERS OF IMPERIAL RUSSIA

VOLUME III

**Bohuss
Korolewicz-Wayda
El-Tour
Zabela-Vrubel'
Kuznetsova
Lipkowska
Smirnov
Zbrueva
Kaidanov
Witting**

Pearl



SINGERS OF IMPERIAL RUSSIA

Volume III

Singers of Imperial Russia — a backneyed title, but one which still conjures up a world of jewels, furs and glamour; a world lost forever. And not a correct title either, strictly speaking; several of the singers featured on these CDs, whilst subject to the Tsar, might well have borne him unwilling allegiance, being themselves Polish. But until the Revolution, Poland was a subject state — and anyway, who would willingly have foregone the singing of Didur, de Bobuss and Korolewicz-Wayda?

The genesis of this collection goes back several years, when my knowledgeable friend Peter Higgins suggested the compilation of what was to be a comprehensive survey of The Gramophone Company's Russian vocal catalogue. Over the years I put together many tapes, concentrating at first on the earliest recordings, and including some lesser-known singers among the acknowledged stars. Now, sadly, Peter is dead, and I cannot complete the task. But this collection, incomplete torso though it be, can (to mix a metaphor) stand on its own two feet.

A word of thanks is due to the EMI Archive and to Alan Kelly, whose generosity has allowed us to date the records as accurately as possible.

KEITH HARDWICK

There are many treasures among the recordings that were made by the engineers sent out, in the early years of this century, to the musical centres of Imperial Russia. Among these, after St Petersburg and Moscow, were cities like Warsaw and Riga which are now outside the Russian orbit. When singers could be persuaded that the gramophone was no longer merely a toy, the harvest of discs grew rapidly. Quite a few of the younger singers readily agreed. Of the most famous of the older generation of singers, Nikolaj and Medea Figner resisted for a matter of months, during which time Nikolaj bravely announced to the media that he considered the gramophone a "profanation of art"; nevertheless, during the winter of 1901-1902 they gave in, and began a series of recordings which totalled over 20 for her and twice as many for him. It seems that it was for this celebrated pair that Red Labels were first

introduced, adding a further colourful reason to buy these new objects which carried voices to the remotest corners of the world.

The major and minor opera houses of the Russian Empire provided the voices that made possible the rapid collection of new discs. The Imperial Opera in Saint Petersburg, the Mariinsky Theatre, and the no less Imperial Bolshoi Theatre in Moscow, were high on the list, as were the Grand Theatre, Warsaw, the private operas of Zimin and Mamontov, and the local theatres in Kiev, Kharkov, Tiflis (now Tbilisi) and Odessa. To these sources of recordings by opera and concert singers must be added other stages which supplied the stars of vaudeville, operetta and cabaret: the world of "pop" music and entertainment.

When the itinerant engineers arrived in the city where they were scheduled to set up their equipment and begin recording, they usually made use of a hotel room and a rented piano, the machinery out of sight behind a curtain and with only a large horn visible. An evening at the opera, followed by interviews with the singers they liked best, led to setting up appointments for recording sessions with as many singers as had

accepted the proffered invitations. Standard procedure would give each singer in turn perhaps two hours before the horn, with the engineers rapidly changing zinc plates, on their first visit, and wax blanks when they next arrived. Sessions usually resulted in sets of six or eight recordings for each performer. The freshly recorded originals were shipped off to Hanover, where, after approval, they were transformed into the "metal parts" which served to manufacture the finished discs. The "normal" size of these earliest records was 7 inches; the time available for an aria or a song was approximately two minutes and a half. By 1901, the "grand" 10-inch discs appeared, and lengthened the time available by another minute. 1903 brought the "giant" 12-inch discs and a playing time of just over four and a half minutes.

Special efforts were made from the earliest days to obtain the services of the sensational young bass, Feodor Chaliapin, and when he eventually gave in to the blandishments of the company's representatives, a bond was established between him and the Gramophone Company which lasted up to the end of his life. If the present collection were intended as a survey of the various talents of Imperial

Russia, Chaliapin would be entitled to a large place; as it is, this has rather a different purpose, namely to present some of the least known recordings of early singers active in the Russian empire, including some who have been known only as names in early cast-lists, or in early Russian gramophone catalogues. In addition, Chaliapin can be heard on no less than three Pearl CDs, so no one can be charged with neglect. Félia Litvinne, the Brünnhilde of many of the Imperial Opera's Ring performances, is another of the bright stars of those early days of the gramophone, but her Russian recordings, any of which would have appropriately fitted into this collection, have proved totally elusive.

The language of all these vocalists is Russian, unless otherwise indicated.

CD 7

Irena BOHUSS, soprano, was born in Jaroslaw, near Lwow (Lemberg) some time around 1878 into a family of Hungarian origin [Beherfalva] and was known outside Poland as de Bohuss. She studied at the Lwow Conservatory, where her professor was the famous Walery Wysocki, the teacher of so many of Poland's greatest singers. She left the

conservatory in 1895, with a silver medal. Her career in the opera began at the Lwow theatre, where she made a successful début as Siébel, in *Faust*, in March of the same year. She remained there until 1900 and, during the following year, sang in Prague and in Italy, where she continued her studies with the Polish soprano, Teresa Arkel, who, after a successful operatic career, settled as a teacher of voice in Milan. Mme Bohuss was engaged by the Warsaw Opera in 1902 and sang, among others, Mimi, Violetta, Hanna in Moniuszko's *The Haunted Manor* and continued touring in European theatres, from St Petersburg to Lisbon and Naples. In 1905, she took part in a stellar production of *Pagliacci* at the Waldorf Theatre, London, with De Lucia and Ancona. In the opinion of one contemporary critic, "she was of more than common beauty and with a pure and finely trained voice." Her husband was the director of the Warsaw Opera, Ludvik Heller. From 1908 to 1920, she sang in Lwow, after which she returned to the Warsaw Opera and acted in the dramatic theatre there as well. She died on 10 June 1926.

Janina KOROLEWICZ-WAYDA, soprano. Known abroad both as

Jeanne Korolewicz and as Giannina Wayda, she was born in Warsaw on 8 January 1875. Like many other Polish singers, she studied with Professor Wysocki in the Conservatory of Lwow and, in 1893, began a brilliant career at the Warsaw Opera. She travelled widely: Covent Garden (Autumn seasons 1904 and 1906), Chicago (November and December 1910) and, having shared with Nellie Melba the performances of the role of Marguerite in *Faust* at Covent Garden, she was chosen to participate in the 1911 tour of Australia which Mme Melba organized with one of the leading Melbourne impressarios. There were excellent singers in the company, including John McCormack and Eleonora de Cisneros as well as Mme Wayda and the diva herself, and the tour was a great success despite internal quarrels of all kinds. She was twice director of the Warsaw Opera: 1917-19 and 1934-36. She had a repertoire of over seventy operas, beginning with the coloratura roles of her youth and continuing into the repertoire of the dramatic soprano: Aida, Elisabeth (*Tannhäuser*) and Brünnhilde, as well as a large concert and oratorio repertoire. She died in Warsaw on 20 June 1955.

Anna EL-TOUR, soprano, was one of those rare musicians whose teaching career began while she was at the beginning of her singing career. Born in Odessa in 1886, she studied at the St Petersburg Conservatory, where her professors were Annette Essipova for the piano and Mme von Hacke (mother of the soprano Eugenia Bronskaja), voice. She is credited with a début in London in 1909, and she sang in the Saint Gall Opera, in Switzerland, from 1913 to 1914. She taught in Moscow from 1915 to 1920 and in Berlin at the New Conservatory, from 1922 to 1925, after touring for two years in China, Burma, India and the Philippines. From 1925 she taught in Paris, from where she continued to make extensive concert tours. Her repertoire included songs in Russian, French, German and English. Among her students was the mezzo-soprano Jennie Tourel. Mme El-Tour died in Amsterdam on 30 May 1954.

Nadezhda Ivanovna ZABELA-VRUBEL', was born on the first of April 1868 in Kaunas, in Lithuania. She received her schooling in Kiev and was admitted at the age of 18 to the St Petersburg Conservatory, where she studied voice with Natalia Iretskaja and had opera classes with O. O.

Palechek. In 1891 she left on a joint concert tour with Anton Rubinstein and sang in Dresden and other cities of Germany before going on to Paris. Her goal there was the studio of Mathilde Marchesi, with whom she studied until mid-1893, when she joined the Kiev Opera to sing Marguerite (*Faust*), Tatiana (*Eugene Onegin*), Nedda in *Pagliacci* and Mignon, among other roles. The following season took her to Tiflis and roles like Gilda, Violetta, Juliette: and a second Russian part, as Tamara in *The Demon*. From 1896 to 1904 she was a member of Mamontov's private opera in Moscow. There she took part in the first performances of Rimsky-Korsakov's operas, *The Tsar's Bride* (role of Marfa, 22 October 1899), *The Tale of Tsar Sultan* (in which she sang the Swan-Queen, 21 October, 1901) and *Kashchej the Immortal* (Kashcheevna, 12 December, 1902). In 1904, she joined the Mariinsky Theatre in St Petersburg, and remained there until 1911. Other roles which she sang included Gorislava in *Ruslan and Lyudmila*, Maria in Tchaikovsky's *Mazepa*, Masha (*Dubrovsky*, by Napravnik) and even Elsa and Elisabeth, in *Lobengrin* and *Tannhäuser*. Mme Zabela-Vrubel', who was the wife of

the eminent painter and scene-designer, M. A. Vrubel', was also active as a concert singer to whom both Rimsky-Korsakov and Rachmaninov dedicated songs. She died on 4th July 1913.

Maria Nikolaevna KUZNETSOVA, soprano. In France, known as Kouznetzoff or Kousnetzova, in England, as Kousnietzoff or Kousnezova, this singer was born in Odessa, the daughter of a distinguished portrait painter, in 1880. She was initially trained as a dancer, but after vocal studies with Ioakim Tartakov, a baritone represented on one of the earlier discs in this collection, she made her operatic début at the Mariinsky Theatre, in 1905. She continued to sing there, except for the years 1915-16, until 1917, in a large repertoire including Fevronia (in Rimsky-Korsakov's *Legend of the Invisible City of Kitezh*) at the first performance of this opera, in St Petersburg, 1907, with a cast which included Ershov, Labinsky, Sharonov, Kastorsky, Zabela-Vrubel' and Zbrueva. Other roles were Tatiana, Violetta and Carmen as well as those in Glinka's *Ruslan and Lyudmila* and *Life for the Tsar*, Rimsky-Korsakov's *The Snow Maiden*, and others. In 1908 she was engaged by

the Paris Opéra to sing Elsa in *Lohengrin*, Marguérite, Juliette, Thaïs, Salomé and Aïda. In 1909 and 1910 she appeared at Covent Garden where she sang, in the first of these seasons, Mimi and Marguérite and, in the second, Marguérite and Manon Lescaut. The Paris Opéra-Comique heard her in 1910 as Violetta, Butterfly, Tosca and Massenet's Manon.

She reverted to her earlier calling to dance the role of Potiphar's wife in the first performance of Richard Strauss's *Josephs Legende* at the Paris Opéra in 1914 — not one of her usual triumphs, judging by the critics. Earlier that year this indefatigable diva had sung in the first performance of Massenet's posthumous *Cléopâtre* at the Monte Carlo Opera, after singing Norma and Tosca and before taking part in Saint-Saëns' *Les Barbares*. In June, she returned to London to sing Jaroslavna in *Prince Igor* during Beecham's Russian season at the Drury Lane Theatre with Chaliapin, who sang both Prince Igor and Galitzky. The winter season of 1915-16 found her singing Juliette, Marguérite, Thaïs and Cléopâtre at the Chicago Opera. By 1920 she had left Russia permanently to join the large Parisian colony of exiles, where she organized one of several Russian

Opera troupes, in which many other singers were able to continue or, like Jennie Tourel, begin their careers and which gave performances in many parts of Europe and Latin America. There is ample matter for a book in the adventures of these travelling groups, which carried Russian opera very far from its homeland. Mme Kouznetzova spent the last years of her life teaching voice in Paris and died there on 25 April 1966.

Lydia Jakovlevna LIPKOWSKA, soprano, born in Bessarabia at Babino on 6 June 1882, was also known in Russia as Lipkovskaja, although she was born Marshner. She was a student of Professor Ireckaja, who taught a large number of singers at the St Petersburg Conservatory. She joined the Mariinsky Theatre, where she sang from 1906 to 1908 and again from 1911 to 1913. In the summer of 1909 she appeared in Paris, first at the Opéra-Comique as Lakmé, Manon, Violetta, Mimi and Rosina and at the Opéra as Juliette. In November of the same year, she made her début at the Metropolitan Opera, with Caruso and Amato, in *Traviata* and on Christmas day she sang Gilda to Amato's Rigoleto and Bonci's Duke. Next

season, Smirnov joined her and Amato for *Rigoletto* on 30 December 1910. Earlier that month she had made her début at the Chicago Opera as Lucia di Lammermoor, with Florencio Constantino, Sammarco and De Angelis, followed by a Gilda with John McCormack and Sammarco. She also sang in Boston, but none of the American companies kept her occupied for long. The summer of 1911 found her singing Mimì, Susanna (*Il segreto di Susanna*), Gilda and Violetta at Covent Garden.

After returning to the Paris Opéra in 1913 to sing Gilda and Ophélie, she took part, a year later, in the first performance of Ponchielli's little-known *I Mori di Valenza* at the Monte Carlo Opera, with Martinelli and Baklanov. On her return to St Petersburg, she sang at the Theatre of Musical Drama, a very active private opera company which included singers fresh from the Conservatory and a few established professionals like Lipkowska and Sobinov. Among the other roles she sang in St Petersburg were those of Marfa in *The Tsar's Bride*, the Snow Maiden, Olga in *Ivan the Terrible*, all by Rimsky-Korsakov, and Tchaikovsky's Tatiana (*Onegin*) and Iolanta. A long concert tour in the Far East took her

to Shanghai, the Philippines and Australia before returning to Paris. Mme Lipkowska was gifted with a beautiful voice, an attractive presence and more than ordinary qualities as an actress. After spending a brief period at the Rachmaninov Conservatory in Paris, she continued teaching in Bucharest before settling in Beirut, where she was living and giving lessons at the time of her death in 1955. Among her pupils in Bucharest was the gifted Romanian soprano, Virginia Zeani.

CD 8

Dmitry Alexeevich SMIRNOV,

tenor. Born in Moscow on 19 November 1882, Smirnov sang in his youth in church choirs. As a young law student, he sang with an untrained voice in a semi-professional group that actually produced operas from time to time. This led him to undertake serious vocal studies with Madame Pavlovskaja, and to take part in a competition at the Bolshoi in 1904, as a result of which he was given a two-year contract. He made his debut as Bayan, the Bard, in Glinka's *Ruslan and Lyudmila* and continued his career singing Jontek in *Halka*, the Duke, Alfredo, Faust, Prince Sinodal (*The Demon*) Lensky in *Eugene Onegin* and, on 11 January 1906,

created the role of Dante in Rachmaninov's *Francesca da Rimini*, with Nezhdanova and Baklanov and with the composer conducting. He made his first appearance at the Mariinsky in a guest performance as the Duke in *Rigoletto*, and in the autumn of the same year joined a group of Russian conductor-composers: Rimsky-Korsakov, Rachmaninov and Glazounov, the pianist, Josef Hoffmann, and singers like Félia Litvinne and Chaliapin, who gave concerts in Paris, organized by Serge Diaghilev, presenting Russian Music "through the ages".

The following year, he again joined the Diaghilev company in Paris, and sang the false Dmitry in *Boris Godunov* at the Opéra on 19 May 1908, with Chaliapin, Alchevsky, who sang Shuisky, Kastorsky (Pimen), Sharonov (Varlaam), Mme Ermolenko-Juzhina (Marina) and others. He made his début at the Metropolitan Opera, New York, on 30 December 1910, as the Duke in *Rigoletto*, but his success there was limited and he remained for little more than a month. He was a member of the Mariinsky troupe from 1910 to 1917, with guest appearances in three continents, including a series of performances of Rimsky-Korsakov's

May Night organized by Sir Thomas Beecham in the summer of 1914 at the Drury Lane Theatre, London. After 1919 he sang widely in Europe and, between 1926 and 1930, his concert tours took him on several occasions into the Soviet Union. His last years were spent chiefly in teaching. Smirnov died in Riga on 27 April 1944.

Konstantin Evgen'evich Kaidanov (1879-1952), the bass who sings the part of Pimen, with Smirnov as the future False Dmitry, in the selection from *Boris Godunov*, is almost exclusively remembered for his performances with the Paris-based Russian opera troupe in the years from 1920 to 1932. He frequently sang Pimen or, later, Varlaam, to the Boris of Fedor Chaliapin and appeared with the company on trips as far afield as Latin America. He sang in a concert performance of Rimsky-Korsakov's *Legend of the Invisible City of Kitezh* at the Paris Opéra in 1926 and four staged performances of the same work at the Opéra-Comique in 1935.

CD 9

Evgenia Ivanovna ZBRUEVA, contralto. Born in Moscow on 7 January 1868, she grew up in an impoverished but extremely musical

family. With the encouragement of the composer Anton Arensky, she studied singing at the Moscow Conservatory under another great prima-donna contralto, E. A. Lavrovskaja. In 1894, she made her début at the Bolshoi Theatre in the trousers role of Vanja in Glinka's *Life for the Tsar*, and continued her successful career there as Anne Boleyn in Saint-Saëns' *Henri VIII*. Carmen was one of her master-roles, and she was also considered among the best exponents of Lel, the young shepherd (*The Snow Maiden*), Ratmir (*Ruslan and Ljudmila*), Konchakovna (*Prince Igor*), and Marfa in *Khovanshchina*. She first sang this role in St Petersburg, at the Mariinsky Theatre to which she had been transferred in 1905, and where she remained until 1917. In June 1913, during the season organized by Diaghilev, she sang in some of the first Parisian performances of *Khovanshchina* at the Théâtre des Champs-Élysées with Chaliapin as Dosifey, and Zbrueva alternating in the role of Marfa with a younger

colleague, Elisaveta Petrenko. Both of these singers had been in Paris on earlier occasions and, in 1907, each one had recorded several selections for Pathé. Zbrueva sang Erda at a guest performance of *Das Rheingold* in Munich, and travelled widely in Russia on concert tours; in many of her recitals she was accompanied by contemporary composers: Arensky, Rachmaninov, Taneev and others. In 1915, she was appointed professor of singing at the Petrograd Conservatory. She died in Moscow on 20 October 1936.

Eugene Witting, a Latvian dramatic tenor, known in his homeland as Witings, was born in 1884. He sang from 1907 to 1918 at the Mariinsky Theatre and, from 1920, gave guest performances in western Europe, as well as in the opera theatres of Odessa, Sverdlovsk and Tbilisi. He was a professor of singing in Latvia and Lithuania between 1920 and 1950 and in Belorussia from 1950 until his death in 1959.

Harold Barnes

SINGERS OF IMPERIAL RUSSIA

Volume III

CD 7

Irena BOHUSS, soprano

Lwow: G&T, 1902. with piano, in Polish

1. Sophia (Niewiadomski) 2678¹/₂B 23243
2. Black skirt (Zelenski) 2711B 23244
3. *Traviata*: Sempre libera (Verdi) 2712B 23245
4. I love men (Jan Gall) 2677B 23246
5. *Bobème*: Donde lieta uscì (Puccini) 2679B 23248
6. For good night (Newhauser) 2680B 23249

Janina KOROLEWICZ-WAYDA, soprano

Warsaw: G&T, 1901. with piano, in Polish, except as noted

7. Sad song (Zarzycki) 1821b 23229
- Warsaw: G&T**, 1908
8. *Halka*: Like the shrub in the whirlwind (Moniuszko) with orchestra: O. I. Arkad'ev 7018L 2-23323
 9. The guelder-rose (Komorowski) 7085L 2-23328

London: Nicole, 1904.

10. *Tosca*: Vissi d'arte in Italian (Puccini) 1964k 15635

Warsaw: Favorite, date unknown.

11. *La Juive*: Pour lui, pour moi, mon père (Act 2) (Halévy) 4237-o 1-76532

Anna EL-TOUR, soprano

Moscow: Gramophone Co., 31 January, 1910, with piano

12. The soldier's bride, op 8, n° 4 (Rachmaninov) 14095b 2-23476
13. Zuleika (Persian songs, op 34, n° 1) (Rubinstein) 14096b 2-23488
14. By the sea: op 46: 2. Not a sound from the sea. – 1. The wave breaks into spray (Rimsky-Korsakov) 14100b 2-23491

Nadezhda ZABELA-VRUBEL', soprano

St Petersburg: Gramophone Co., May, 1912 with piano

15. Come to the kingdom of roses and wine (Rimsky-Korsakov) 16544b 2-23662
16. *Sadko*: Cradle song (Rimsky-Korsakov) 16543b 2-23649

Maria KUZNETSOVA, soprano

St Petersburg: G&T, 1904 with orchestra, in Russian except as noted

17. *Ruslan and Ljudmila*: Magnificent star of love. . . O my Ratmir! (Glinka) 2923L 23488
18. *Life for the Tsar*: It is not for that

that I grieve (Glinka) 2921L
23490

19. *Traviata*: E' strano . . . Ah, fors'
è lui (Verdi) 2922L 23491

Paris: Pathé Frères Co., 1920 with
orchestra

20. *Taras Bulba*: Non, je n'ai pas
sommeil in French Creator's
record (Samuel-Rousseau) 2023
1976

Lydia LIPKOWSKA, soprano
St Petersburg: Gramophone Co.,

19 December 1912 with orchestra

21. *Snow Maiden*: How painful here
(Act 1) (Rimsky-Korsakov) 2724c
023114

22. *Snow Maiden*: But what ails me?
Death of the Snow Maiden (Act
4) (Rimsky-Korsakov) 2725c
023115

St Petersburg, 21 December, 1912

23. *Il Barbiere di Siviglia*: Una voce
poco fa...Io sono docile 2728¹/₂c
(Act 2) (Rossini) 2727¹/₂c 023116/
7

24. *The Tsar's Bride*: All the livelong
day (Act 2) (Rimsky-Korsakov)
2729c 023118

Playing time: 74' 54"

CD 8

Dmitrij SMIRNOV, tenor

St Petersburg, Gramophone Co.,

14 October 1913 with orchestra

1. *Eugene Onegin*: I love you,
Olga (Act 1) (Tchaikovsky)
2855c 022329

St Petersburg, 21 December 1912

2. *Eugene Onegin*: In your house!
(Tchaikovsky) 2686c 022299

St Petersburg, November, 1909

3. *Eugene Onegin*: Whither,
whither . . . Distant echo of
youth (Act 2) (Tchaikovsky) 430s
022154

St Petersburg, 19 October 1912

4. *Dubrovsky*: O give me oblivion
(Naprapnik) 2680 ¹/₂c 022306

St Petersburg, 14 October 1913

5. *Ruslan and Ljudmila*: There is a
desert country (Glinka) 2853c
022334

6. *Rusalka*: Unwillingly to these
sad shores (Dargomyzhsky)
2854c 022357

London: Gramophone Co., 4 July
1923 orchestra: Julius Harrison

7. *Prince Igor*: Daylight is fading
(Act 2) (Borodin) Cc 3212-2 2-
022025

London: Gramophone Co., 1921
orchestra: Percy Pitt

8. *Dobrynja Nikitich*: The flowers
are blooming in the fields

(Gretchaninov) Bb88-1 7-22008
(unpublished)

London, 21 August 1923 orchestra:
Julius Harrison

9. *The Queen of Spades*: Forgive me, bright celestial vision (Act 1) (Tchaikovsky) Bb3337-2 7-22015

10. *The Queen of Spades*: What is our life? (Tchaikovsky) Bb3336-1 7-22014

London, 12 June 1924. orchestra:
Julius Harrison

11. *The Snow Maiden*: Mighty Nature, full of wonders (Act 2) (Rimsky-Korsakov) Bb4721-27-22019

Paris: Cie. Française du Gramophone, 24 June 1924

12. *Boris Godunov*: Yet one more page... Duet, Pimen & Gregory (Act 1) with K.E. **KAIDANOV**, bass (Mussorgsky) CP260-1 CP261-2 2-02401,-2

London: Gramophone Co.,

12 June 1924, with piano

13. *The Fair at Sorochinsk*: Pourquoi, mon triste cœur? (Mussorgsky) Cc4720-1 2-032081

St Petersburg: Gramophone Co.,
20 November 1912, with piano

14. Tranquillity (Kashevarov) 2546c 022241

Paris: Cie Française du Gramophone, 28 May 1912, with piano

15. She was yours (Gretchaninov) 17232u 4-22399

16. Before my window, op 26 n° 10 (Tchaikovsky) 17233u 4-22400

17. Cradle song, op 1, n° 5 (Gretchaninov) 17234u 4-22401

Moscow: Gramophone Co., 20 October 1913, with piano

18. I wish I were with you (Gretchaninov) 17970¹/b 4-22822

19. The rose and the nightingale (Rimsky-Korsakov) 17972b 4-22670

20. O God! how pleasant a cool summer evening (Amani) 17973b 4-22770

Playing time: 74' 26"

CD 9

Evgenija ZBRUEVA, contralto

St Petersburg: G&T, 1903 with piano

1. *Life for the Tsar*: My poor horse fell in the field (Act 4) (Glinka) 100¹/zy 023006

2. *The Snow Maiden*: Clouds plotted with thunder (Lel's 3rd song, Act 3) (Rimsky Korsakov) 101y 023009

3. *Dream on the Volga*: Cradle song (Arensky) 102y 023010
4. *Faust*: Versez vos chagrins (Act 4) (Gounod) 104y 023011
5. By the blue sea (Sokolovsky) 105y 023012

St Petersburg: G&T, 1907. with orchestra

6. *Ruslan and Ljudmila*: And blazing heat (part 1) (Glinka) 305s 023020
7. *Ruslan and Ljudmila*: The wondrous dream of love (Ratmir's aria, Act 5, part 2) (Glinka) 306s 023021
8. Der Erlkönig, with piano (Schubert) 308s 023022
9. *Ruslan and Ljudmila*: She is my life (Act 5) (Glinka) 2849r 2-23173
10. *The Queen of Spades*: Dear friends (Pauline's song, Act 1) with piano (Tchaikovsky) 2863r 2-23174

St Petersburg: Gramophone Co., November 1909

11. Doubt. – Be still, my fears. with 'cello: R. O. Von Beke, and piano (Glinka) 423s 023043

St Petersburg, 16 September 1910 with orchestra

12. *Rusalka*: Hark! the trumpets are sounding . . . Days of past

enjoyment (Act 3)
(Dargomyzhsky) 2027c 023064

St Petersburg, 23 September 1911

13. *Prince Igor*: Now the daylight dies (Konchakovna's cavatina, Act 2) (Borodin) 25 September, 1911 2431c 023091
14. *Nero*: Zulima's Bacchic song [interpolated number] with chorus (Rubinstein) 2 October, 1911 with orchestra and chorus 2448c 023084
15. *Carmen*: C'est toi! c'est moi! . . . Mais moi, Carmen, je t'aime encore, with Eugene **WITTING**, tenor (Bizet) 2455c/2456^{1/2}c 024052/3
- St Petersburg: Gramophone Co.**, 16 November 1913 with orchestra
16. *Life for the Tsar*: My poor horse fell . . . Open up! (Act 4) (Glinka) 14 November, 1913 2921c 023142
17. *Life for the Tsar*: Light the fires! . . . Saddle your horses! with chorus (Act 4) (Glinka) 25 November, 1913 2911c 023141
- 18 Chant hindou (with violin, piano) (Bemberg) 2937^{1/2}c 023130.

Playing time: 73' 00"

Composers, CDs 7-9

Amani N.N. 1872-1904
Arensky A S 1861-1906
Bemberg H 1861-1931
Bizet G 1838-1875
Borodin A.P. 1833-1887

Dargomyzhsky A.S.
1813-1869

Gall, Jan 1856-1912
Glinka M.I. 1804-1857

Grechaninov A.T.
1864-1956

Halévy L. 1834-1908
Kashevarov
Komorowski I M 1824-1857
Moniuszko S. 1819-72
Mussorgsky M.P. 1839-1881

Naprapnik E. 1839-1916
Nevhauser F. 1861-1936

God! how pleasant a cool summer evening 8.20
Dream on the Volga : Cradle song 9.3
Chant hindou 9.18
Carmen : Final duet 9.15
Prince Igor : Daylight is fading 8.7
idem: Now the daylight dies 9.13
Rusalka : Hark! the trumpets are sounding . .
Day of past enjoyment 9.12
idem: Unwillingly to these sad shores 8.6
I love men 7.4
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idem : My poor horse . . . Open up! 9.16
idem : Light the fires! . . . Saddle the horses! 9.17
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idem : Magnificent star of love . . 7.17
idem: And blazing heat 9.6
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SONGS: She was yours 8.15
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Niewiadomski S. 1859-1936
Puccini G. 1858-1924

Rachmaninov S. V. 1873-1943
Rimsky-Korsakov N.A.
1844-1908

Rossini G. 1792-1868
Rubinstein A G 1829-94
Samuel-Rousseau M 1882-1955
Schubert F 1797-1828
Sokolovsky ?M M
Tchaikovsky P.I. 1840-93

Verdi G. 1813-1901

Zarzycki A 1834-1895
Zelenski W 1837-1921

Sophia 7.1
Bobème : Donde lieta uscì 7.5,
Tosca : Vissi d'arte 7.10
The soldier's bride, op 8, n° 4 7.12
Sadko : Cradle song 7.16
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Traviata : Ah, fors' è lui 7.19
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